

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
JANUARY NINETEEN THIRTY · TWO



CHINESE BRONZE JAR, HAN DYNASTY (B.C. 206-220 A.D.), THE LUCY MAUD
BUCKINGHAM MEMORIAL COLLECTION

VOLUME XXVI

NUMBER 1

A BALLET SCENE BY TOULOUSE-LAUTREC

FREDERIC C. BARTLETT, who in 1929 presented to the Art Institute Lautrec's masterpiece, "Au Moulin Rouge," has now added a second painting by this artist to the Birch-Bartlett Collection. "Danseuses"¹ is the fourth important work by Toulouse-Lautrec to enter the museum, and is a brilliant example of his early style dating from about the year 1886.

The moment was a crucial one in Lautrec's development, for it represents his début as an independent artist. Only twenty-two years of age, he had already passed in and out of the academic ateliers of Bonnat and Cormon, and after several months of painting in the studio of his friend, Grenier, was ready to launch out for himself. Obtaining the permission of his family, he took an apartment in Montmartre, where he would remain until 1897, and where he planned great projects, within a stone's throw of the *Moulin de la Galette*, the cabaret which figures so largely in his work before 1890.

These were stirring days, for the Impressionists were just beginning to gain a long-deferred recognition. In 1886 they held their last group exhibit, to which Bracquemond, Mary Cassatt, Degas, Forain, Gauguin, Guillaumin, Berthe Morisot, Pissarro, Odilon Redon, Schuffenecker, Seurat, Signac, Tillot, Vignon and Zandomenighi contributed. In that year Vincent van Gogh came to Paris from Holland.² Neo-impressionism was in the air; Seurat was painting "Un Dimanche à la Grande Jatte,"³ and Gauguin, as well as others, was affected by this great work, the first to be executed by Seurat wholly in the divisionist technique. Everywhere that Lautrec looked there was inspiration. It is no wonder then, that "Danseuses" contains allusions to his contemporaries.

Chief among these is Degas, and Degas' follower, Forain. "Mlle. Fiocre dans le

¹ Oil on canvas, 50 1/4 x 50 1/4 inches (1 m. 52 cm. x 1 m. 51 cm.). Unsigned. The painting does not appear in Joyant's *catalogue raisonné*. It undoubtedly belongs to the same series as two other "Danseuses" listed by him (see *Henri de Toulouse-Lautrec*, Paris, 1926, 261) and assigned to 1886.

² His canvas, "Montmartre" in the Birch-Bartlett Collection was painted in 1886.

³ Now in the Birch-Bartlett Collection.

ballet de 'la Source'"—Degas' first theatre picture painted in 1868—instituted a long series of ballet compositions, in which the artist gradually refined and sharpened his design to the point where he could produce the series of large pastels which are among his finest achievements. Forain, absorbing part of Degas' approach, and not a little of his technique, turned more and more to the tragi-comedy of the stage, leaving its decorative possibilities to his master.

It is plain to be seen that in 1886 Lautrec needed Degas. His youthful work, in spite of its agility and dash, is insecure; it was only after Forain had pointed the way, and Degas had led him, by example, back to Japanese prints and kakemono, that he was able to develop that sense of rhythmic power and expressive silhouette which created the "Au Moulin Rouge" of 1892. In "Danseuses" the forming influences are at work. The subject-matter is Degas—a file of ballet girls strung in a diagonal from the upper right to the lower left of the canvas. From Degas, too, come such devices as the cutting of the left-hand figure by the frame, and the motif of the director's hands and baton cast up in the foreground. But even here Lautrec's personal adaptation is clear. Where Degas simplifies and condenses, Lautrec accentuates. The movement, which in a work like Degas' "Danseuses au Foyer" (1879), follows the figures in a series of zigzags, here is quickened, and made more lively. Lautrec's tempo gains from the repetition of the same line, stressed again and again in the curve of the dancers' arms, the arcs of the ballet skirts, the turn of the hands and stiffened toes. Likewise, Lautrec in taking over the tilted floor, and the suggestion of the director in the foreground, has exaggerated his source. In Degas' "Ballet de 'Robert le Diable'" (1872), we are shown the stage, seen through a forest of heads and musical instruments, but Lautrec has daringly reduced the figures in the pit to one, and given him only a pair of expressive hands. In the same way the small hunched figure in the wings, placed in the extreme upper

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"DANSEUSES," BY HENRI DE TOULOUSE-LAUTREC (1864-1901). GIFT OF FREDERIC C. BARTLETT

left, shows original use of an earlier idea.

In his attention to light and shadow, Lautrec pays homage to Impressionism. The figures dance across the stage to the wavering illumination of footlights, which the artist skillfully conveys through short, broken strokes of paint. In color, too, there is a hint of Impressionist opalescence, particularly in the skirts and flesh of the dancers. But already Lautrec's personal sense of color is asserting itself. Where Degas employed the most delicate gradations,

touched here and there by a fiery glint of pure color, Lautrec daringly plays a theme of greens and blue-greens, accented by gold and spots of orange. Something of Forain's method of applying color in streaks and dashes may be detected, for it was the draughtsmanship in Forain which Lautrec most admired and which may be found in the early work, where the canvas is treated like a great sheet of paper with the figures hastily sketched in and the color applied as a stain. DANIEL CATTON RICH

AN EARLY CHINESE BRONZE JAR

AMONG the recent additions to the Lucy Maud Buckingham Memorial Collection of Chinese bronzes is a magnificent jar of ceremonial type decorated with engraved patterns in silver on a groundwork of gold. It is an almost exact duplicate of a jar recently acquired by the Boston Museum of Fine Arts and discussed in a scholarly article by the Curator of Asiatic Art, Kojiro Tomita.¹ Without the help of this article the explanation of much of the decoration would be impossible.

The jars are identical in dimensions and, to a casual glance, appear exactly alike except that the Boston jar has four handles of ring form surmounted by "hydras," while the Chicago jar has two "tiger"-masks with rings from which we may assume that pendant ring handles have disappeared.

Both jars are decorated in horizontal zones, some geometric and formal, others fanciful and naturalistic. In the upper bands (see cover) containing animals, birds and supernatural beings there is no difference except in two or three small places where the different number of handles which cut the bands has necessitated some readjustment of posture, or a substitution of forms. This is indicated in the diagrams² (Figs. 3a and 3b). The broad bands running around the middle of the jars are alike in every respect.

Below this band are sixteen oblong panels containing each the figure of a running animal or a flying bird. These seem to be the same, except that they move to the left on the Chicago, and to the right on the Boston jar.

Both the jars have suffered somewhat from corrosion but not enough to cause serious damage or impair their beauty. The silver has turned dark and in some places disappeared, so the general effect is of a dark decoration upon a light gold ground. Originally the appearance must have been reversed, the silver appearing much lighter than the gold. There is no inlay. All the patterns are outlined with a clean engraved line, but the gold and silver are applied by some plating process. The gold, as usual,



FIG. 1. CHINESE BRONZE JAR, HAN DYNASTY (B.C. 206-220 A.D.).
THE LUCY MAUD BUCKINGHAM MEMORIAL COLLECTION

¹ *Bulletin of the Boston Museum of Fine Arts*, XXVIII (1930), No. 107, June, 1930.

² Lent by courtesy of the Boston Museum of Fine Arts.

has resisted the action of the earth and is little damaged.

The various bands of decoration are of a type familiar to students of Chinese art, with the possible exception of the decoration of the neck in its transition from the round body of the jar to the square lip, and a somewhat similar motif on the circular foot, although these are both characteristic of some recently excavated inlaid Han bronze articles. Another slight difference should here be noted: on the Chicago jar are four small animals, one in each corner of the squarish motif which forms half of the decoration of each side of the neck. The Boston jar does not have the little animals, but the decoration is otherwise the same.

For a description of the two principal registers we can do no better than follow

Mr. Tomita's account from the *Bulletin of the Boston Museum of Fine Arts*. "In Fig. 3b are seen quadrupeds and birds, most of which are natural; but there are depicted also several creatures which are outside the familiar animal categories. These are a diminutive man-like beast astride a galloping pony; a fish with animal head; a small, three-legged animal with the head of a cock; and a creature with the body of an animal but with the face of a man, a crest on its head. All of these are evil spirits that dwell in remote mountains or waters. Such strange beings, together with hundreds of others equally fantastic, are described in *Shan Hai Ching*, the 'Mountain and Water Classic,' the oldest Chinese book on geography of the pre-Christian era, which abounds in accounts of wonders of the known and unknown world. Altogether

the scene with its groups of wild beasts, birds, and evil spirits, suggests widely scattered regions yet untamed.

"The other register (Fig. 3a) presents a condition quite the opposite. There are four carriages, all of different types, drawn, respectively, by a pair of horses, a camel, four horses, and a single horse. Their occupants are Chinese and are dressed accordingly. In the spaces between the carriages are to be seen several nude figures resembling men but with claw-like hands and feet. These strange beings of unusual height, wearing long, pointed caps, belong obviously to a world other than that of ordinary mankind. In the absence of exact information concerning them, it is not possible



FIG. 2. SIMILAR CHINESE BRONZE JAR IN THE BOSTON MUSEUM OF FINE ARTS



FIG. 3A. DIAGRAM FROM LOWER REGISTER OF BOSTON JAR, IDENTICAL WITH THE EXAMINATION PIECE.

to state definitely what they are. Nevertheless, judging from various references in Chinese books, it is not difficult to suppose that they represent the spirits of mountains,¹ if not of the heavenly sphere, guiding an illustrious personage in his travels. . . . Among the quadrupeds, huge bears behaving curiously like men in a gleeful mood, and dog-like animals running and playing may be noted. The former are the red bears which by nature are benevolent and which 'appear when the country is rid of wicked people and when perversity is extinguished,' while the latter, though not easy of identification, belong to one of the species of animals which show them-

¹ "Mountain-spirits called *shan-sao*, ten feet in height and always naked, are said to dwell in the depths of the Western Mountains. Further, the *mu-ko*, or tree-dwellers, are said to be distinguishable from men, not by their heads or countenances, but by their hands and feet which have nails as sharp as hooks."

selves when the king's virtue is felt.² The presence of these animals indicates that the subject treated is that of the peaceful reign of a king. There is more concrete evidence to support this interpretation, for, among the imaginary creatures which are seen in the design, we may count such auspicious signs as the yellow dragon which 'appears when the virtue of the king extends to the water'; the double-shouldered (headed) quadruped which 'appears when the virtue of the king extends to aged men and women bereft of wife or husband'; the double-winged (headed) bird which 'appears when the virtue of the king extends far and wide'; the horse of the fen³ which 'appears when the king shows compassion to all people.' There are other symbols of good augury not easily identified: for example, the flying birds may represent such omens as the white crow which 'appears when the king properly pays homage to his ancestral shrine,' and the green bird which 'appears when the king is good to all living things,' and the *t'ung-hsin* bird which 'appears

² "According to an old Chinese account, bears are said to have a good sense of direction and therefore are used by men who travel unbeaten paths."

³ "This animal is to be seen directly in front of the camel-drawn carriage."



FIG. 3B. DIAGRAM FROM UPPER REGISTER OF THE CHICAGO JAR. THIS BAND IS DRAWN FROM A PLATE LENT BY THE BOSTON MUSEUM OF FINE ARTS. EXCEPT FOR THE REARRANGEMENT OF THE FOUR SEGMENTS, WHICH IN THE BOSTON PIECE FOLLOW EACH OTHER IN



when the virtue of the king extends to distant quarters including barbarians on the four sides.' In the group are found two fishes: the upright one in the center of the drawing may very likely be a manifestation of the Spirit of the River, and the other, toward the extreme left, the white fish which entered the boat of King Wu of the Chou Dynasty when he crossed the Yellow River, marking the victory of the king over the last sovereign of the Yin Dynasty.

"The carriages and their occupants present a problem. Whether these conveyances of different styles are all for royal use or whether some of them are intended for officials is a question. There is a kneeling figure in front of the carriage which is drawn by four horses, indicating the importance of the occupant.

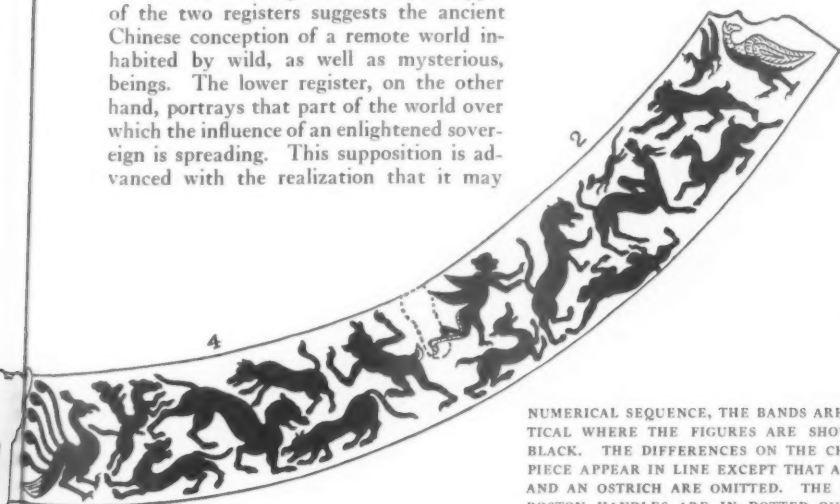
"So it seems fairly certain that the upper of the two registers suggests the ancient Chinese conception of a remote world inhabited by wild, as well as mysterious, beings. The lower register, on the other hand, portrays that part of the world over which the influence of an enlightened sovereign is spreading. This supposition is advanced with the realization that it may

sound somewhat daring, especially in the present state of research."

That a skillful artist worked on these jars is easily apparent. There is a liveliness of imagination that carries us naturally into the mythical realms represented, and the moods of the animals and sprites are unmistakably portrayed. The effect is one of great richness, and the execution is of the highest quality. It may be ascribed to the Han Dynasty, the second or first century B.C.

Another acquisition, similar in decoration, and acquired at the same time, was probably another unit of the set to which these jars belonged. It will be discussed in an early issue.

On none of these pieces is there any inscription. CHARLES FABENS KELLEY





"BACK STAGE, FAIR GROUNDS," LITHOGRAPH BY HONORÉ GUILBEAU (AMERICAN). AWARDED THE THIRD MR. AND MRS. FRANK G. LOGAN PRIZE

EXHIBITION OF LITHOGRAPHY AND WOOD ENGRAVING

ANNOUNCEMENT has been made of the prizes in the Third International Exhibition of Lithography and Wood Engraving. The first Mr. and Mr. Frank G. Logan Prize with one hundred dollars was awarded to Muriel Jackson (English) for her wood engraving, "Wagons on the Heath." The second Mr. and Mrs. Frank G. Logan Prize with seventy-five dollars was given to André Derain (French) for a lithograph, "Torso." The third Mr. and Mrs. Frank G. Logan Prize with fifty dollars was won by Honoré Guilbeau (American) for a lithograph, "Back Stage, Fair Grounds."

Two prizes, each of fifty dollars, are given annually by Walter S. Brewster. The Brewster award for Wood Engraving went to Ian A. J. Cheyne (English) for a color woodblock, "Glen Cluanie," while the one for Lithography was given to José M. Pavon (Mexican) for "Laundry."

POPULAR PRIZE

AN anonymous donor has given a prize of two hundred dollars to be awarded to the most popular paint-

ing or piece of sculpture in the Thirty-Sixth Exhibition by Artists of Chicago and Vicinity, opening January 28, 1932. All members of the Art Institute are eligible to vote and may receive ballots at the sales desk in the temporary galleries or from the guard upon presentation of their membership cards.

FIRST INTERNATIONAL EXHIBITION OF ETCHING

THE Art Institute of Chicago announces the inauguration of its First International Exhibition of Etching and Engraving by contemporary artists. Original works in metal plate media: etching, drypoint, aquatint, engraving and mezzotint, both black and white and in color, are eligible, prospective exhibitors being urged to send examples of their most recent work. Prints shown in previous exhibitions held here under the auspices of the Chicago Society of Etchers are not eligible. No print produced through photo-mechanical means or with color applied subsequent to printing will be admitted. A selection of about one hundred prints from the Exhibition will go on a year's circuit to other important art museums in the United States. The exhibition will be held from March 24 to May 15, 1932.

GOODMAN THEATRE

THE third production of the Members Series to be given by the student company of the Goodman Theatre will open on February 2nd and play 3rd, 4th, 5th, and a matinee on the 5th. The play chosen for the production is a delightful comedy by Robert Sherwood, "The Queen's Husband," in its principal character often considered as a satire on a European Queen not altogether unknown to us.

Coupons may be exchanged at the theatre or the desk of the Art Institute after January 15th, or will be sent to members enclosing a stamped addressed envelope with their coupons.

"Treasure Island" will continue until January 9th and the Children's Theatre will then open January 16th with "A Kiss for Cinderella" by James Barrie.

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SPRING LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. PRACTICAL LESSONS IN HOME DECORATION

A series of demonstrations with displays. MONDAYS, 1:30 P.M. REPEATED AT 7:00 P.M. Fullerton Hall.

- JANUARY 4—The Contribution of the American Indian. (Courtesy of the Indian Trading Post.) 11—Oriental Art in Modern Homes. (Courtesy of Yamanaka and Company.) 18—The Latest in Rugs and Draperies. 25—Pictures and How to Use Them.
- FEBRUARY 1—Color Schemes in Theory and Practice (a chalk talk). 8—Furniture in Lincoln's Time. By Charles Walker. 15—Contemporary American Pottery. By Karl S. Bolander, Director, Columbus Gallery of Fine Arts, Ohio. 22—Furniture in Washington's Time. By Marie Louise Farman. 29—How to Buy for the Home. By Frances Harrington.

OUR ACHIEVEMENTS IN FURNISHING AND DECORATING

(Eleven stereopticon lectures by Mr. Watson)

- MARCH 7—Living Rooms. 14—Dining Rooms. 21—Bedrooms. 28—The Rest of the House.

B. EVENING SKETCH CLASS

MONDAYS, 6:00 TO 7:00 P.M. Fullerton Hall

Mr. Watson and Mr. Buehr. Sketching materials are supplied at a nominal cost.

- JANUARY 4—The Eye. 11—The Nose. 18—The Mouth. 25—The Ear.
- FEBRUARY 1—The Head in Profile. 8—The Head in Portraiture. 15—The Hand. 22—The Foot. 29—The Arm.
- MARCH 7—The Leg. 14—The Torso. 21—The Standing Figure. 28—The Seated Figure.

C. SKETCH CLASS FOR NOVICES

TUESDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall

Mr. Watson and Mr. Buehr. This course is especially designed for those who have never attempted self-expression through drawing.

- JANUARY 5—The Head. 12—The Foot. 19—The Hand. 26—The Figure.
- FEBRUARY 2—The Skeleton. 9—The Pelvis and Thigh. 16—The Shoulder and Upper Arm. 23—The Nose and Mouth.
- MARCH 1—Masses and Proportion. 8—Memory. 15—Rhythm. 22—Carving. 29—Etching.

D. GALLERY TALKS IN THE CURRENT EXHIBITIONS

THURSDAYS, 12:15 TO 12:45 NOON. REPEATED AT 7:00 P.M.

- JANUARY 7—Mexican Arts. 14—Paintings by Morris Kantor. 21—Russia's Contribution. 28—Thirty-Sixth Annual Exhibition by Artists of Chicago and Vicinity.
- FEBRUARY 4—Thirty-Sixth Annual Exhibition by Artists of Chicago and Vicinity. 11—Thirty-Sixth Annual Exhibition by Artists of Chicago and Vicinity. By Daniel Catton Rich. 18—Another Impression of the Thirty-Sixth Annual Exhibition by Artists of Chicago and Vicinity. By George Buehr. 25—Chicago Artists' Exhibition; Its Value to the Layman. By Claudia Upton.
- MARCH 3—The Print Collections and How to Use Them. By Mildred J. Prentiss. 10—The Twelfth International Water Color Exhibition. 17—The Twelfth International Water Color Exhibition. 24—The Twelfth International Water Color Exhibition. 31—The Twelfth International Water Color Exhibition.

E. THE ENJOYMENT OF ART

(4 stereopticon lectures by Mr. Watson, with correlated music)

THURSDAYS, 2:30 P.M. Fullerton Hall

- JANUARY 7—The Moods of Mexico. 14—The Fountains of Rome. 21—Russia's Gift to the Western World. 28—Sierra Nevada.
- FEBRUARY 4—Winter.
- Four Lectures on Art Appreciation by Members of the Art Institute Staff.
- FEBRUARY 11—Painter Satirists. By Helen Parker. 18—Some Spanish Masters. By Daniel Catton Rich. 25—The Enjoyment of Chinese Painting. By Charles Fabens Kelley.
- MARCH 3—Genius in Children's Drawings. By Helen Mackenzie.

THE ENJOYMENT OF ART

(11 stereopticon lectures by Mr. Watson, with correlated music.)

- MARCH 10—The Moor. 17—Five Paintings of the Birch-Bartlett Collection. 24—Monsalvat. 31—The Sea.

F. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past three years and is slightly in advance of the work in the Tuesday morning class for Novices. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

- JANUARY 8—Composing in Line. 15—Composing in Tone. 22—Composing in Mass. 29—Composing in Color.
 FEBRUARY 5—The Thorax. 12—The Knee and Lower Leg. 19—The Elbow and Forearm. 26—The Eye and Ear.
 MARCH 4—Expression and Gesture. 11—Music. 18—Modeling. 25—Woodblock.

G. GALLERY TALKS ON THE PERMANENT COLLECTIONS

FRIDAYS, 12:15 TO 12:45 NOON

- JANUARY 8—The Florence Dibell Bartlett Collection of "Bonader." 15—The Arthur Jerome Eddy Collection. 22—Primitives and Old Masters in the Martin A. Ryerson Loan Collection. 29—French Moderns and Impressionists in the Martin A. Ryerson Collection.
 FEBRUARY 5—Greece. 12—Rome. By Helen Mackenzie. 19—Egypt. (Lecturer to be announced later.) 26—The Romanesque and Gothic Doorways. By Claudia Upton.
 MARCH 4—Spanish Paintings. By Daniel Catton Rich. 11—The Henry Field and Elizabeth Stickney Rooms. 18—The Munger Room. 25—The Edward Burgess Butler Room.

EXHIBITIONS

- NOVEMBER 1—JANUARY 4—Exhibition of Needlework Rugs and Table Covers. *Gallery A3*.
 NOVEMBER 14—FEBRUARY 1—Exhibition of Nécessaires, lent by Mrs. Fred L. Mandel. *Gallery H3*.
 DECEMBER 3—JANUARY 24—Third Annual International Exhibition of Lithography and Wood Engraving. *Galleries 12-16*.
 DECEMBER 15—FEBRUARY 1—Selection from the Leonora Hall Gurley Collection of Drawings. *Gallery 17*. Etchings by Giovanni Battista Piranesi. *Gallery 11*. Little Master Prints from the Clarence Buckingham Collection. *Gallery 18*.
 DECEMBER 16—JANUARY 18—Exhibition of work done by Children in the Saturday classes of the Art Institute School. *The Children's Museum*.
 DECEMBER 30—MARCH 1—Exhibition of Japanese Prints: Winter Landscapes from the Clarence Buckingham Collection. *Gallery 18*.
 DECEMBER 22—JANUARY 17—The Arthur Jerome Eddy Memorial Collection of Paintings and Sculpture. Exhibition of Paintings by Morris Kantor. Exhibition of Mexican Arts under the Auspices of the American Federation of Arts. The Florence Dibell Bartlett Collection of "Bonader" (Peasant Wall Hangings of Sweden). Exhibition of Russian Icons under the auspices of the American Russian Institute. *Galleries G52-61*.
 JANUARY 20—MARCH 1—Animals in Art. *The Children's Museum*.
 JANUARY 28—FEBRUARY 28—The Thirty-Sixth Annual Exhibition by Artists of Chicago and Vicinity. *Galleries G52-60*.

SUNDAY CONCERTS

FULLERTON HALL

Concerts will be given every Sunday afternoon during January at 3:15 and 4:15 o'clock by the Little Symphony Ensemble, George Dasch, Conductor. Admission twenty-five cents.

The first concert in January will be given on the afternoon of January 3.

THE CHILDREN'S MUSEUM

The talks for children in the Children's Museum will be continued by Miss Mackenzie on Saturdays at 9:15. These talks are free to all children and are planned to teach as well as to entertain. The subjects for the winter term are as follows:

JANUARY 9—Dancing Figures in Art
 JANUARY 16—Musicians in Art

JANUARY 23—The Seasons of the Year
 JANUARY 30—Various Forms of Motion

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CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS*

SATURDAYS, 11:15 A.M. TO 12:10 NOON. Fullerton Hall. Mr. Watson assisted by Mr. Buehr.

- JANUARY 9—The Art of Sculpture (stereopticon). 16—Soap Carving. 23—The World's Greatest Sculptors (stereopticon). 30—Wood Whittling.
FEBRUARY 6—Sketching from the Figure. 13—Sketching from the Figure. 20—Sketching from the Figure. 27—Sketching from the Figure.
MARCH 5—How to See Paintings (stereopticon). 12—Drawing the Pattern of Famous Paintings (chalk talk). 19—Japanese Prints (stereopticon). 26—Flower Painting (chalk talk).

*Two similar classes under the James Nelson Raymond Lecture Fund for Children of Members and Public Schools are held for scholarship pupils from the public grade schools on Saturdays at 1:30 and for public high schools on Mondays at 4:00. Tickets are issued only by recommendation of the drawing supervisor and the principal of each school.

DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following series of lectures in the form of weekly classes which may be entered at any time without entrance requirements. A fee of five dollars is charged for twelve lectures which may be attended any time within the year. There is a special fee for the sketch class. In addition to the regular series of lectures the Department arranges gallery talks for clubs by special appointment. Instructors will be provided for school groups who wish to visit the Institute, either for a general survey of the collections or for study of some particular field. Guide service for visitors may be arranged.

The following schedule of lectures will begin on January 4 and continue through March 26:

SKETCH CLASS FOR NON-PROFESSIONALS. MONDAYS FROM 10 TO 12. *Mrs. Burnham.* A class offered for those who wish to draw or paint from the costumed model. Any medium may be used and no previous experience is necessary. First meeting January 4. Fee for course, \$12.00.
THE CURRENT EXHIBITIONS. MONDAYS AT 11:00. *Miss Parker.* Informal lectures in the galleries on the temporary exhibitions, supplemented by the permanent collections. First meeting January 4.

THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:15. *Miss Parker.* Beginning January 18 there will be a series of ten talks given on some of the Art Institute collections. Registration for the course may be made at the Y. W. C. A., 59 East Monroe Street, or at the Art Institute. The charge for the term is \$4.25. First meeting January 4.

HISTORY OF ART. TUESDAYS FROM 6:30 TO 8:00. *Miss Parker.* A continuance of a survey course which will cover during the winter term nineteenth century painting in France, and modern European sculpture and architecture. The development of these periods will be traced and appreciation of them from an esthetic viewpoint will be emphasized. The balance of the course offers a partial credit to public school teachers, but it may be attended by anyone as an auditor, not for credit. The fee for the quarter is \$7.00. First meeting January 5.

THE HISTORY OF ARCHITECTURE. WEDNESDAYS AT 11:00. *Miss Mackenzie.* The development of the great styles of architecture will be traced from the Gothic through the modern periods. First meeting January 6.

PERSONALITIES IN ART. THURSDAYS AT 11:00. *Miss Parker.* A series of lectures on vivid personalities who have made art history, including the artists themselves and the patrons who encouraged them. First meeting January 7.

MODERN ART. FRIDAYS AT 11:00. *Miss Parker.* Six lectures on contemporary architecture, painting, and sculpture. Illustrated with slides and the Art Institute collections. First meeting January 8.

***MODERN PAINTING.** TUESDAYS AT 10:45. *Miss Driscoll,* Assistant Professor of the History of Art. Impressionism, post-impressionism, and contemporary tendencies. First meeting January 4.

THE STORY HOUR FOR CHILDREN. SATURDAYS AT 9:15. *Miss Mackenzie.* Half hour talks about signs and symbols in art, music makers and dancers, animals and flowers, and other interesting subjects, illustrated by lantern slides, and planned to teach as well as to entertain. Free to all children. Beginning January 9.

*A University College course, University of Chicago, giving a regular university credit but open to students not desiring credit. Registration December 28, 1931, to January 2, 1932, at University College, 18 South Michigan Avenue.

THE RESTAURANT

The Cafeteria is open every day except from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman.

TUESDAY LECTURES

FULLERTON HALL AT 2:30 P.M.

FOR MEMBERS AND STUDENTS

JANUARY

- 5—Lecture: "The Russian Icon; Its Origin, Its History, Its Aesthetic." Dr. Christian Brinton, author, New York City.
- 12—Lecture: "Isfahaan and the Royal Arts of Persia." Arthur Upham Pope, Advisory Curator of Muhammadan Art.
- 19—Chalk Talk: "What Now?" Charles Morgan, Associate of Frank Lloyd Wright.
- 26—Lecture: "The Byzantine Exhibition in Paris." Dr. Rudolf M. Riefstahl, New York City.

FEBRUARY

- 2—Lecture: "Some Glimpses of the Architecture, Sculpture, and Painting of India." Dr. James H. Cousins, Irish poet and artist.
- Course of three lectures on French Painting given by Dr. Oskar F. Hagen, Department of History and Criticism of Art, The University of Wisconsin:
- 9—"Early French Landscapists."
- 16—"Degas."
- 23—"Picasso."

NEW LIFE MEMBERS FOR DECEMBER, 1931

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

Mrs. Anna E. Benson
Mrs. William R. Bowes
Mrs. J. H. Brown
Mrs. Frank A. Chapman
Mrs. Charles Strout Davis
Edwin E. Dozois
Mrs. Eugene E. Grumbine
Mrs. Roy Ralph Hinman
Harry L. Irwin
Mrs. Edward F. Keirnan
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Mrs. George D. Locke
George A. Manes
Miss Belle Sheridan Mason
Mrs. Frederick O. Mason
Mrs. William D. McDonald
Mrs. Robert McDougal, Jr.
Mrs. Albert J. Metzel
Mrs. Otto Sauermann
Mrs. Peter N. Schmit
Mrs. Warren W. Shoemaker

Mrs. Jacob Stone
Mrs. Frederick W. Straus
Miss Nell O'Brien
Miss Elizabeth A. Patterson
Mrs. Dorothy Everett Porter
Miss Ethel W. Ransom
Garfield Rawitsch
Mrs. Albert M. Rosenblum
Mrs. Charles Rudolph
Lucille Thompson
Harold Diener Van Artsdale



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